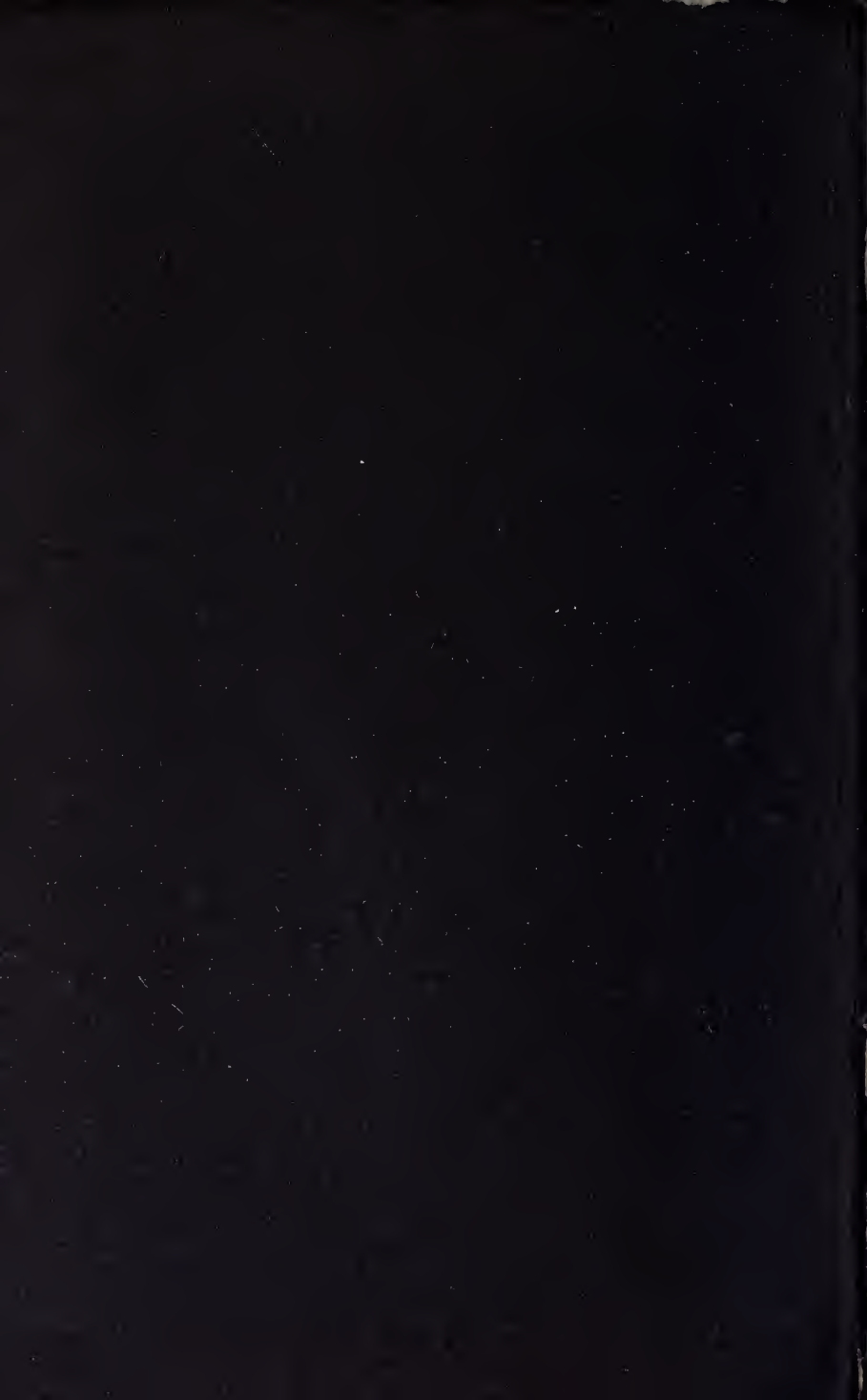


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An Introduction

TO THE

STUDY OF PAINTED GLASS

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## RIVINGTONS

London . . . . .	<i>Waterloo Place</i>
Oxford . . . . .	<i>Magdalen Street</i>
Cambridge . . . . .	<i>Trinity Street</i>

# AN INTRODUCTION

TO THE

## STUDY OF PAINTED GLASS

BY A. A.

“ For still in every land, though to Thy name  
Arose no temple—still in every age,  
Though heedless man had quite forgot Thy praise—  
*We* praised Thee ; and at rise and set of sun  
Did we assemble duly and intone  
A choral hymn that all the lands might hear ;  
In heaven, on earth, and in the deep we praised Thee,  
Singly or mingled in sweet sisterhood.  
But now acknowledged ministrants we come,  
Co-worshippers with man in this Thy house,  
We seven daughters of the light, to praise  
Thee, Light of light ! Thee, God of very God ! ”

*A Dream of Fair Colours.*

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## PREFACE

I AM fully conscious of the many defects of this little book, one of which is, that although I have seen a good deal of the glass I have referred to, I was often prevented, from want of time and other reasons, from carefully studying it, and so am dependent upon others for many descriptions. The reader has perhaps profited in this, but it has rendered my book a somewhat patchwork compilation rather than an original work ; and therefore a defective work.

My excuse for giving it to the public is, that there is not to my knowledge any small popular history of glass painting published, and I think many might care to know something of the subject could they obtain one. If I have quoted too much from Mr. Winston, it is because his works are so excellent and exhaustive that I found it difficult to help doing so ; but I think I have profited in like proportion from the researches of M. le Vieil and M. Langlois.

Those who wish thoroughly to study painted glass should by all means peruse Mr. Winston's books, which, together with most of the works I have referred to in the course of these pages, are obtainable in the Art Library at South Kensington Museum, where every facility is given to the student desirous of reading about art.

Looking at the illustrations to these books, previous to seeing the glass, will enable the student to perceive much more easily the design and composition of the ancient painted glass originals, particularly if the descriptions are read.

Regarding quite recent French and German glass paintings I have said nothing, as I have seen very few, and none to observe closely.

A. A.

*July 11th, 1878*

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## CHAPTER I.

### Glass Painting in the Twelfth and Thirteenth Centuries.

VERY much uncertainty rests upon the place, the date, and the method, of the first practice of executing windows in coloured glass, and of tracing forms upon the glass by means of enamel paint. The ancient Romans could manufacture glass—variously coloured glass for urns and vases, thick squares of glass for flooring, and mosaics for the adornment of walls and ceilings. With regard to the bricks of glass for flooring there is a passage in Pliny, quoted by Winkelmann in a note to the second chapter of his *History of Ancient Art*.<sup>\*</sup> In the same note he gives an interesting description of the beauty of coloured glass vessels as manufactured by the ancients; and also gives a quotation from Seneca, which he says Père Hardouin understands to relate to works in mosaic, while other authors think Seneca

<sup>\*</sup> Pulsa deinde ex humo pavimenta in cameras transiere, e vitro : novitium et hoc inventum. Agrippa certe in Thermis, quas Romæ fecit, figlinum opus encausto pinxit : in reliquis albaria adornavit : non dubie vitreas facturum cameras, si prius inventum id fuisset, ant parietibus scenæ, ut diximus Scauri, pervenisset in cameras.

alludes to the same kind of glass as Pliny, viz., the bricks or squares for flooring.

Windows were very probably composed of pieces of coloured glass sometime previous to the glass being painted on with brown enamel to represent subjects. M. le Vieil\* believes that coloured glass was used much earlier than is usually thought to have been the case. As ground for his belief he relates a story told by Gregory of Tours as to how, in very early time, a thief desired to rob a church, but found everything so well guarded and secured that he had to content himself with stealing some glass out of the windows; this glass he melted down, and afterwards sold to some merchants. Le Vieil's deduction from the story is, that if the glass had only been common white glass it would not have proved tempting to the thief, nor would the merchants have cared to buy a lump of white glass melted down by an inexperienced hand; therefore it must have been coloured. M. Langlois† probably alludes to the same story, but says nothing about the glass being coloured. He gives the date, stating: "Gregory of Tours relates that in 525 a soldier of the army of Theodoric got into the church of St. Julien de Brioude, in Auvergne, by a window, of which he broke the glass."

St. Jerome, who lived towards the end of the fourth century, is the first author during the middle ages

\* *L'Art de la Peinture sur Verre*, par Pierre le Vieil.

† *Peinture sur Verre Ancienne et Moderne*.

who speaks of windows. "Fenestræ quæ vitro," he says, "in tenuas laminas fuso abductæ erant."\*

There is reason for thinking, though it cannot be certainly ascertained, that the discovery of the art of painting on glass was first made at Limoges. M. l'Abbè Texies, in an essay on Limoges enamels, says there were Venetians settled there as early as 979; and Venetians were much influenced by Byzantine art, to which they probably owed their great skill in colouring glass. At Constantinople and Venice the art of producing mosaics in coloured glass, for the decorations of churches and other buildings, was known at an early date; and that mosaics served as models for early glass paintings, is shown by their mosaic character.

Mr. Winston accounts for the characteristics analogous to Greek art to be observed in early glass paintings by considering the art to be of Greek origin, derived from Greece through Rome; and is of opinion that the earliest glass paintings were made from Greek or Byzantine receipts, as they resemble glass so made in texture and colour.† Whatever the date may be when coloured glass was first used for windows, there can be no doubt that it came into common use in churches with the introduction of the pointed arch, about the end of the twelfth century. In early glass paintings a good deal of similitude to classic art may

\* *Peinture sur Verre Ansienne et Moderne.*

† *Memoirs Illustrative of the Art of Glass Painting.* Winston.



be observed, both in the arrangement of the figures in one plane, as in a bas-relief, and in the folds of the drapery, which are small and fluted like those of a Greek statue. Other features to be noticed in early windows are: their very mosaic appearance, from their being composed of a more enormous number of small pieces of glass leaded together than at any other period; and their composition, which was either of patterns, or patterns surrounding small medallions—the form most frequently employed perhaps—or figures arranged in panels, or Jesse windows.

The figures are almost always small, their faces and hands of deep flesh-colour; the whole tone of the glass is cold, although strong tints are employed of a uniform depth. The backgrounds are heavy in colour, mostly red or blue; very little shading is used, and such as there is is smear shading, not stipple shading; the edges of the shade are unsoftened.

“Letters used in Early English inscriptions are those known by the name of Lombardic capitals. An inscription was generally formed by covering a piece of glass with a coat of enamel brown, out of which the letters were afterwards scraped.”\* In earlier examples of stained glass very little white glass is used, but later, particularly in the pattern windows, there is more. The strong colours of uniform depth, in union with slight shade, give a flat look to early windows.

\* *Hints upon Glass Painting.* Winston.



A favourite subject for early window compositions was the genealogy of our Lord, represented in a way that gained them the appellation of "Jesse windows." At the bottom of the window Jesse lies asleep ; from him grows a vine, the branches of which twine around kings and patriarchs of his lineage, ending in our Lord. Mr. Winston says that the earliest example known of painted glass in England is a portion of a Jesse window, of the date of 1200, in the second window to the west on the north side of the nave of York Minster, in the clerestory.

There are portions of some very early Jesses at Canterbury Cathedral ; also in the centre light of the north window of the nave at Salisbury.

The rose window in the north transept at Lincoln Cathedral is a well-known example of early art, and one of the finest existing in England ; the glass in the south transept rose is also Early English, but appears to have been collected from other windows.

The earliest coloured glass to which a date can be ascribed is by many authorities considered to be some in the church of St. Denys, at Paris. M. de Lasteyrie says it was painted in the middle of the twelfth century, by order of the Abbot Suger. M. le Vieil, as I have already said, thinks coloured glass was used for windows prior to this date ; and Mr. Winston speaks of having been shown some drawings of glass from Main Cathedral of which the original might belong to the eleventh century.

The wise Suger, the rebuilder of St. Denys, was the prime minister and confidential friend of Louis VI., surnamed Le Gros, who reigned from 1108 to 1137. The powerful abbot spared no pains to add to the beauty and richness of his abbey, of which he left a history in Latin, afterwards translated into French, and continued by Doublet in 1625. In this history there is mention of the erection of the painted glass windows. In one of the windows placed in the chapel of the Holy Virgin Mary is a representation of Abbot Suger, with the inscription, "Sugerius Abbas," painted on the glass. In another St. Paul is drawn, engaged in turning the stone of a mill to which the prophets bring sacks of corn; another represents acts in the life of St. Maurice.\*

Some of the windows in the abbey church belonging to the order Prémontré at Braine le Comte, in the diocese of Soissons, may be classed among the most ancient of the twelfth century.†

Behind the high altar is a window, at the foot of which are two figures, inscribed, "Robertus Comes," and "Agnes Comitissa." This Robert was Count of Dreux, and son of Louis le Gros. He (Robert) married for his third wife, in 1153, Agnes de Baudemont, heiress of Braine, and foundress of the abbey

\* Drawings of some of the glass at St. Denys, placed there by Suger, are given by Martin et Cahier in *Vitraux Peints de Bourges*, and by Owen Jones in his *Grammar of Ornament*.

† *Peinture sur Verre*. Le Vieil.

and monastery. The records of the abbey mention that this window was sent to the Countess of Braine by the Queen of England, her kinswoman. Le Vieil says the circumstance is the more interesting because it tends to throw light upon a passage in which Doublet relates that Abbot Suger (who was contemporary with the Countess of Braine) collected from foreign nations workers in glass, and manufacturers or compositors of glass, the cleverest that could be found. "If I do not deceive myself," says Le Vieil, "these foreign manufacturers of glass were Germans, and the workers in glass English." As reasons for this conjecture he continues: "Germany is so rich in metallic substances, and Germans have long been famous for the study of chymistry; and on the other hand, what country is more industrious and active than England, the rival of France in talent, so skilful in inventions, and in improving on the inventions of others. In the seventh century the French provided the English with workmen and glass (white glass, for York Cathedral). Five centuries afterwards the English had become skilled in working in glass, the painting of which formed their most extended branch; and with regard to this part of the art they were called to France by Suger. At the same period we see the Queen of England furnish the Countess of Braine with the principal window for the abbey she founded."

It is very noble-minded of Le Vieil to credit English

workmen with the honour due to the executors of the windows at St. Denys and Braine ; but the grounds for this honour being their right do not seem conclusive, although there is enough of probability to render the subject both curious and interesting.

There are in France a great number of examples of thirteenth-century glass. In 1754 M. l'Abbé Lebœuf counted more than forty churches and monasteries in the diocese of Paris alone where glass paintings of this epoch were found.\* Those in La Sainte Chapelle, at Paris, are of the most beautiful ; and I do not think any who have studied the perfections of this lovely little church, with its jewelled windows and exquisite architecture, can fail to agree with Keats in declaring, "A thing of beauty is a joy for ever." Some specimens of this glass have some time been removed, and are now to be seen at the South Kensington Museum. There is also a small specimen of English mosaic glass painting, representing the Visitation, in that Museum.

In the cathedral at Rouen there are some very fine early windows, one of which contains scenes relating to the life of Saint Julien l'Hospitalier.† No less than thirty-one subjects are represented from the life of the saint. In the window-head are portraits of Benoit, the counsellor of King Clotaire, and his wife

\* *Histoire du Diocèse de Paris*, par L'Abbé Lebœuf.

† A beautiful outline sketch of this window is given in Langlois's *Peinture sur Verre*.

Felicité. In the lower compartments of the window are scenes in a fish market. M. Langlois thinks these indicate that the window was given to the cathedral either by the fishermen or the fishmongers of the town. The cathedrals of Bourges and Chartres\* are rich in early glass.†

In the church of Saint Cunibert, at Cologne, there are some early windows, probably thirteenth-century, in which there is much green glass, which is very unusual in early windows. Comparatively with England and France, but few painted windows of this period exist in Germany. Some of the chiefest examples are in the monastery of the Holy Cross, near Vienna, the cathedral at Augsburg, the Marienberg Church at Helmstadt, and the before-mentioned Saint Cunibert, at Cologne.‡

Jesse windows seem more common in England than elsewhere.

No one can choose but admire the rich beauty of an early coloured glass window and its perfect har-

\* Mr. Winkle says some of the old glass in the choir was removed in 1772, and clear glass substituted. He gives a minute description of the subjects of the remaining painted windows, quoting from M. Hérisson. In windows to the south of the nave "is a tree of Jesse, genealogy of the Virgin, and twenty-two other subjects."—WINKLE'S *French Cathedrals*.

† All desirous of studying painted glass should, if possible, look through the splendidly illustrated work by MM. Martin et Cahier, in which are representations of the early windows at Bourges, as well as many others, and a series of mosaic borders, by which their analogy to early glass paintings may be perceived.

‡ *Ecclesiastical Art in Germany during the Middle Ages*. Dr. Lübke.



mony with contemporary architecture ; nor must we be unmindful of the unconquerable perseverance of ancient glass-workers, who shaped the innumerable bits of glass used in their compositions by marking the glass with a hot iron, or breaking it with pincers, which would seem an almost endless task. Let any one only try to shape a bit of glass by breaking off minute fragments with pincers till it has been reduced to the size desired, and they will arrive at some amount of comprehension as to the tedious care requisite for the task. In those days the use of the diamond in cutting glass was unknown.

One important consideration the old painters on glass appear never to have lost sight of is, that glass window painting should be treated as the auxiliary of architecture, and that windows are windows (*i.e.*, made for the admission of light), and should not be converted into frames for wall paintings, for which purpose some modern painters seem to think they were intended. Fully to take in the very great value of painted glass as an adjunct to enrich the grandeur of architecture, and render it more effective, we need but observe the difference in La Sainte Chapelle, or any other church in which the light is solemnized and subdued by transmission through the nobly coloured glass of early ages, and some church of fine architecture into which the broad glare of daylight is admitted through white transparent glass.

The knowledge of the composition of colours used

in the staining of glass was attained to with so much labour that it was held sacred by those who attained to it, and kept so secret that by degrees the knowledge began to be lost ; and as men learnt more about art, and could represent their ideas with more science and skill, the power to do so in beautifully coloured glass was gone, partly because the attention of artists became fixed upon oil painting, and other modes of painting offering less limited conditions than glass. So that the art that flourished in times of warfare and ignorance began to die away with the revival of true art and power of delineation. Deficient knowledge of chymistry is one of the reasons which rendered copies and imitations of early glass painting such failures, until within the last ten or twelve years the manufacture of good glass has been revived. Previous to this revival it had become so thin and pellucid as to require another mode of treatment than that of the thirteenth century, so that copies from works of that date usually appear but faded, spiritless reflections of the originals.

Greatly as art had degenerated in the twelfth and thirteenth centuries since the time of excellence in Greek and Roman sculpture, Greek bas-reliefs seem to have served as models for early glass figure compositions,\* and in composing a modern thirteenth-century style of window the character of Greek bas-reliefs should be considered.

\* Mr. Winston.

Speaking of the Greek treatment of the bas-relief, Sir Charles Eastlake says: "The distinctness of a bas-relief is secured by the sharp outline caused by the shadow of the projection, which was left sharp, or even slightly undercut, not rounded off like a mezzo or alto-relievo."

The distinctness of a glass painting is secured by the sharp outline caused by the lead, which is analogous to the shadow of the bas-relief; the flattened treatment of the relief gives breadth of light, and the same with a glass painting.

Eastlake says: "As projection commands shade, so flatness commands light. . . . The flatness which ensures light would, however, be altogether indistinct and formless unless conspicuous at first glance. . . . The Greeks, as a principle, considered the ground of figures in relief to be the real wall, or whatever the real plane might be, and not to represent air, as if it were a picture. The art with them was rather the union of sculpture with architecture than a union of sculpture with the conditions of painting."

Like the Greeks, we find early glass painters did not attempt to produce landscape backgrounds, as had they done so distinctness would have been sacrificed, and in union with a flat treatment no illusion of distance could possibly have been produced.

In thirteenth-century windows large figures are never found; but for these, as for windows executed



in faintly coloured glass, a very flat treatment is unsuitable.

Notwithstanding the strictures and criticisms of antiquaries, who usually desire that glass windows erected in twelfth or in thirteenth-century buildings should be exact reproductions, in manner and composition, if not exact copies, of antique examples, a wise artist will claim to himself the liberty of not attempting to execute works in a style that is perhaps incompatible with the quality of his working material.

Taking into consideration the description of glass at his command, Winston considered it correct that windows should be executed for Glasgow Cathedral\* with Early English borders surrounding sixteenth-century figures. He says: "For windows intended to be placed far from the eye, even in an early building, such a course has much to be said in its favour; unless the artist can content himself with pattern windows, which may have a rich and beautiful effect, and are to my mind more satisfactory than any but first-rate figure compositions."†

\* The foundation of Glasgow Cathedral was laid by Bishop Joceline in 1181; the crypt was consecrated 1197; the choir was completed in 1258; the lady chapel, chapter-house, and some other portions of the fabric, do not appear to have been finished till the fifteenth century.

† Letters from Winston to Mr. Wilson, contained in *A Memoir of Glasgow Cathedral Painted Windows*, by C. H. Wilson (Bell and Bain, Glasgow). Mr. Wilson reviews the whole of the undertaking, and recounts the difficulties to be surmounted, particularly in reconciling conflicting opinions as to character and style. This work is difficult to procure, as, though widely circulated, it was not published.

There is much to be said in support of this opinion. As for clerestory windows, or windows placed far from the eye, the "storied pane" seldom tells its story to any but a careful observer, while the admission of only subdued light through the upper windows of a church is of great importance; but for that alone pattern windows will answer every purpose, though if the higher windows are filled with single figures of

"Patriarch and holy Prophet, who prepared the way of Christ,  
King, Apostle, Saint, Confessor, Martyr, and Evangelist,"

many beautiful ideas are suggested.

The window of the Five Sisters in York Minster is a well-known example of an Early English pattern window; its date is of the last part of the thirteenth century.

## CHAPTER II.

### Glass Painting in the Fourteenth Century.

WITH the changes that took place in architecture in the fourteenth century, and in the end of the previous one—Early Gothic, or First Pointed, developing into Decorated, or Second Pointed—there were contemporary changes in glass painting.

About the middle of the thirteenth century Cimabue was painting at Florence, and teaching pupils to paint. To his influence may be traced the cause of the advance in art which began to take place in the fourteenth century. In glass painting, this advance consisted in the rather better arrangement of the figures and slightly improved drawing, while towards the middle or end of the century more shading was used. Great ignorance of artistic composition was still displayed, and also in knowledge of perspective. By degrees the compositions consisting of small figures arranged in panels were not so much employed, and larger figures in niches, under canopies of rich tabernacle work, were substituted, the tabernacles designed in accordance with the architectural style of the time. A greater proportion of white glass was used. Early

in the century the art of applying yellow stain was discovered, and it was shortly afterwards employed to excess, almost to the exclusion of other colours, as may be seen in the east window of Gloucester Cathedral, the glazing of which is a pure example of this period, although the window tracery belongs to the following style.\* In it are represented tiers upon tiers of single figures under canopies of shrine-work.

In late fourteenth-century work we find stipple shading, instead of smear shading, in use. In figure compositions the figures are no longer confined to one plane, which was an attempted advance in art, though resulting in the compositions presenting a somewhat confused and indistinct appearance, as the treatment was still very flat.

Some changes took place in the character of borders. If composed of foliage, the foliage became more graceful and connected, and was often beautifully interwoven. There are examples of beautiful borders in the church of Saint Severin, at Paris, which may be considered second to none of this time.† The natural forms of leaves may be recognised in the foliated ornaments; those of the ivy, maple, and oak were employed. In a portion of a Decorated Jesse window in the cathedral at Bristol are vine leaves most elegantly and gracefully drawn,‡ as also are the curves of the tendrils. Some of the leaves are white, some yellow stain. In

\* Winston.

† Le Vieil.

‡ Lysons' *Gloucestershire*. See plate 93.

the church of Saint Mary, at Shrewsbury, is a very perfect and beautiful Jesse window, probably executed between the dates 1332 and 1353.

Jesse lies asleep at the foot of the window. His robe is yellow, edged with scarlet. His head rests upon a cushion. Out of him grows a vine, the branches of which form compartments, in which are represented kings and patriarchs of the house of Joseph. The ground of the whole is ruby. Below Jesse, in the centre lights, are the Holy Virgin Mary and Joseph, with our Lord. On the same side as Joseph, Sir John de Charlton and his sons are represented in armour. On the other side is the Princess of Powis, wife to John de Charlton, with her daughters. Underneath is an inscription in Norman-French, meaning, "Pray for Monsieur John de Charlton, who caused this glazing to be made, and for Dame Hawis, his wife." The window was brought from the old church of St. Chad, in Shrewsbury. Dugdale gives a description of it as he saw it there in 1663. The vine leaves in this window are of two shades of bright green; in shape they are very similar to those in the Bristol window. The scrolls formed by the branches are perhaps the most graceful at Bristol. Mr. Winston thinks the "Jesse" there is probably of the date 1320, Edward II.

In the inscriptions of the fourteenth century black-letter was used with Lombardic capitals. The deep-blue glass was of a lighter tint; the green, cold of an

emerald shade ; white glass was of a sea-green hue. Flesh-coloured glass was not used so frequently, white glass being used instead.\* Shields with armorial bearings on them are often found in glass paintings of this time ; but the shields are unaccompanied by helmets or drapery.

Some such shields are in the east window of Bristol Cathedral. "It contains twelve coats of arms, one in each of the small compartments, enclosed within and ornamented with vine leaves on a red ground. Among the arms are those of Berkeley of Berkeley Castle, and Berkeley of Stoke Giffard, Clare, Despencer, Warren, Beauchamp, Bohun, Mowbray, Wylington, Montagu, and Bradstone."† Other coats of arms belonging to the same time are in the north and south windows of the choir. A fine specimen of fourteenth-century glass, belonging to the early part of the century, is contained in a window on the south side of the choir in Tewkesbury Abbey. In the window head are beautiful scrolls of vine leaves on a brilliant ruby ground. "In the lower compartments are figures of knights, some in mail, and others in plaited armour, standing under rich Gothic canopies. Three of them have on their surcoats the arms of Clare, and others those of Zouch."‡

In England other examples of glass of this period

\* Winston's *Hints upon Glass Painting*.

† Lysons' *Gloucestershire*. See plate 94.

‡ *Ibid.* See plate 66.



are in the chancel window at Siddington, Gloucestershire; in the Lady Chapel at Wells Cathedral; in the chapter-house at Southwell, where are some remains of Decorated glass belonging to the reign of Edward I.; and in the New College and Hall at Oxford. Mr. Winston says the window of the north aisle nearest to the east, in Salisbury Cathedral, contains in its head and outer lower lights parts of a Late Decorated Jesse window.

In Germany, the church of St. Martha, at Nüremberg, offers some most interesting specimens of fourteenth-century glass. "The fine choir," says Dr. Lübke, "contains the History of the Creation, the Life of Christ, and also pictures of the prophets. In the middle window is the Lord's Supper, as well as the Raining of Manna, Jacob's Ladder, Noah's Ark; the fourth window is the Passion; in the fifth, the events of the Resurrection; in the sixth, a large representation of the Last Judgment; in the seventh, the Outpouring of the Holy Ghost, and the Veronica Cloth, with the portrait of Christ, adored by St. Peter, with the pope, cardinal, and bishop; then St. Ursula and the Torture of the Ten Thousand Virgins; in the eighth window, the Life of St. Martha; and lastly, there are three windows in the southern aisle with single saints of great beauty. The stricter Cistercians thoroughly disdained the richer pomp of colours, and contented themselves with ornamental windows, which were executed in grey on grey

(*grisailles*), and often by their highly decorative beauty made one forget the want of coloured figures. Examples are in the abbey churches at Altenburg, near Cologne, and at Heiligenkreuz, in the Wienerwald." \*

Some beautiful glass in the nave and aisles of Strasburg Cathedral is extremely like the work of the preceding century, but is early fourteenth-century work.† Part of it represents portraits of Charlemagne, Louis le Débonnaire, Lothaire, and Louis his son, founder of the bishopric of Bemberg; and of Philip, son of Frederic *Barberousse* and brother of Henry VI. The character of French and English glass at this time seems to have been very similar. In the windows at St. Severin armorial bearings are introduced, as they are also in the Cathedral at Paris, and elsewhere. Le Vieil speaks of the custom increasing of depicting in the lowest part of windows the founders of churches, or the donors of windows, as we find to be the case in the window at St. Mary's. Much of the glass erected in England is of French workmanship, and French workmen were often employed by English artists.

In the end of the fourteenth century the art of painting received an onward impulse from the influence of the brothers Jean and Hubert van Eyck.

\* *Ecclesiastical Art in Germany*. Dr. Wilhelm Lübke.

† Martin et Cahier's *Monographie de la Cathédrale de Bourges*. See Etude xiv.



*"Une famille née pour l'accroissement de l'art de peindre,"* says Le Vieil. A younger brother of this family, known by the name of Jean of Bruges, invented the art of oil painting; previously the white of an egg and size were used as mediums. To him is also attributed the discovery of enamel colours for glass painting, other than the brown enamel already in use.

An artist desiring to compose a window design in character with the glass paintings of this period has no very great difficulty before him; he is free to employ medallions, patterns, or large figures; which last, when single—as they were oftenest drawn—must be carefully studied, and represented with their distinguishing attributes and characteristics.

Such an amount of white glass can be used that it will give value to the coloured, even if the colour be somewhat deficient in depth. Hatching and manipulation will impart richness to the whole, although of a more sober character than the vivid brilliancy of a thirteenth-century window.

I cannot recall having seen any imitation of a mosaic early window that seemed thoroughly satisfactory, but modern windows composed to harmonize with the style of the fourteenth century may be often seen that appear to me to be perfectly suited to their position, while combining the advanced knowledge of form and power of delineation with the flat treatment and colouring of ancient times.

### CHAPTER III.

#### Glass Painting in the Fifteenth Century.

IN the fifteenth century the custom of employing single figures prevailed more than ever, partly because in the Perpendicular era of architecture the windows were particularly well adapted for single figures. Still they were not used quite to the exclusion of compositions containing numerous figures, in illustration of scriptural, or other history, or of legends. Such compositions were usually carried over the window, irrespective of dividing mullions.

The influence of increased knowledge of art began to be more felt, as was shown in the improved drawing; more effect of light and shade was used, and the faces were executed with greater delicacy and care. Towards the middle of the century these improvements became more decided; but although in artistic work there were great advances, the quality of the glass deteriorated, which rendered rich diapers and shading more needful than before. The attitudes of figures were less fantastic. During the first quarter of the century red glass was of a more scarlet, though of a paler shade. A light pink glass was frequently used for faces and undraped figures. The rose was a

very common ornament in glass of this period, and the lily was much used as a symbol of the Virgin Mary.\* In England patterns are always formed of quarries cut out in white glass, each bearing some ornament, often executed in yellow stain.

Mr. Winston is the only authority I am acquainted with who notes the employment of round glass, which he says was much used in Germany at this time. It consisted of round pieces of glass with the bull's-eye in the centre; these round quarries were made four inches in diameter when first employed, and later on six inches across.

Well-known examples of fifteenth-century glass in England, are those in the Beauchamp Chapel at Warwick, and in the Priory Church at Great Malvern. Mr. Winston has written a paper descriptive of the former, which was read before the Archæological Institute at Warwick in 1864. He tells us that the contract for glazing the windows was made with one John Prudde, of Westminster, in 1447. A good deal of the glass has been moved, and much of that now in the east window appears to have been collected from fragments of other windows.

Foreign glass seems to have been in great request in England at this time, and we find in the contract with Prudde it was stipulated that he should "glase all the windows with glasse of beyond the seas, and with no glasse of England." He was also enjoined

\* Winston.

to use bright colours, and not black, green, or white glass; but either John Prudde or the painters "beyond the seas" seem to have exercised a wise judgment in disregarding this injunction, as the windows testify that both white and green were freely used.

In this glass there are some fine examples of lights taken out of flashed glass by means of grinding away the colour with emery-powder, or by removing it with fluoric acid—the only acid that will take effect on glass—but most likely by the former process.

The tracery lights of the side windows of the chapel were filled with representations of angels, and the lower lights with single figures holding scrolls, a portion of the scroll reaching into the trefoiled head of the lights. Only enough of the ancient glass now remains to indicate what the original plan of the windows was. The ground of the lower lights was alternately blue and red, with no border. The figures were not placed under canopies; they stand on brackets.

In the east window "the upper row of tracery lights is principally devoted to a display of the founder's motto, in allusion to his marriage with a lady who eventually became heiress to the great Despencer family. The whole of this motto—'Louey Spencer tant que vivray'—is repeated in each pair of lights, one half—'Louey Spencer' (*i.e.* Praise Spencer)—being written on a scroll in one light, and the remainder—'tant que vivray'—on a scroll in the next."\*

\* *The Painted Glass in Beauchamp Chapel: a Memoir.* Winston.

In the next row of tracery lights are seraphs holding scrolls, on which are the words of part of the *Gloria in Excelsis*. In a notice of this window Sir William Dugdale says that there were in it "costly portraitures in glass of Earl Richard, his wives and children," as well as "the pictures in their full proportions of St. Alban, the proto-martyr of England ; St. Thomas of Canterbury ; St. John of Bridlington ; and of St. Wemfride." Those figures are in great part displaced ; but Mr. Winston succeeded in identifying some portions of them among the fragments of which the east window is composed.

The window is divided into three main compartments, which are subdivided into lights, as was usual in Perpendicular windows. In the south light of the central compartment is a representation of the Blessed Virgin kneeling. Yellow rays, coming out of a red cloud above her head, spread themselves over a blue ground, on which there are yellow stars. The figure probably once formed part of some subject—perhaps the Annunciation or the Coronation of the Blessed Virgin—and belonged to one of the side windows.

The glass in the Priory Church at Great Malvern is particularly interesting because it is of English execution. Pugin says it may be ranked among the finest specimens of English glass. In some of the clerestory windows are illustrations of the legend of St. Werstan ; a saint about whom very little is known, except that near the Priory "stood the chapel of St.

John the Baptist, where St. Werstan suffered martyrdom:”\* the backgrounds to some of the scenes in the saint’s life are apparently representations of the Malvern Hills. I am not aware that any record is extant as to who was the painter of the Malvern windows, or of the exact date at which they were painted. The upper part of the east window contains figures of the apostles; in the lower compartments are represented events in the life of our Lord. In the windows of the north aisle, below Scriptural subjects, are portraits of Henry VII. and Elizabeth his queen (the daughter of Edward IV.); also of young Prince Arthur, who died in 1502: these portraits fix the probable date of the window. Underneath is an inscription, beginning, “Orate pro bono statu.” In the Harleian MSS. which were written in the reign of Charles I., there is an allusion to the representation of Prince Arthur,† “who was nypt in the bud wth an untymely death.” The great west window is also mentioned. Says the writer of the MS.: “I conclude wth the large west window representinge to vs the dreadfull daye of Judgement, wheare on the ryght hand is quarterly Fraunce and England, supported wth twoe boares argent, and couered with a Duke’s crowne Or. The Duke’s crowne shewethe hee was

\* *Collectanea*. Leland. There are some drawings of the glass relating to the legend of St. Werstan, with a careful description of it, in the *Antiquary’s Note Book*, *Penny Post*, 1866.

† This Prince Arthur had a palace at Bewdley, in Worcestershire, about twenty-four miles from Malvern.



yet a subject, although these Armes w<sup>th</sup> out difference threaten that he aymethe at a kingdom w<sup>ch</sup> he cruelly won, and drowned hys singular wysdome, renowned valure, and other rare partes, in a blouddy vsurpation.”\*

The representation of the Judgment does not now exist. In the upper part of the window we see the Holy Virgin Mary, our Blessed Lord as an infant, and St. John the Baptist. On one side St. Lawrence with a gridiron, and on the other St. Christopher. St. George and the Dragon occupy a centre position; and lower down are St. Catherine and other saints. The glass was perhaps taken from other windows, or brought from a distance, as it seems to have been executed at about the same time as the other windows. In St. Anne's Chapel the subjects on the windows are the story of the Creation, and man's Expulsion from the Garden of Eden.

In the Priory Church at Little Malvern are some interesting fragments of glass belonging to the same epoch. Among them are representations of Edward V. when Prince of Wales, his mother, and her daughters Elizabeth and Cecilia. The heads of the lights are filled with architectural work; the figures are small, the backgrounds blue or red, as in the chapel at Warwick, in the east window at Great Malvern, and in several fine windows belonging to the fifteenth century in the church at Cirencester.

\* See Mr. Grimrod's *Account of Malvern*; also Mr. Nott's *Notes Descriptive of the Ancient Glass at Great Malvern*. The Malvern windows are described in the *Archæological Journal*, vol. ii.

Some of the Cirencester glass has been removed from one of the windows at the east end of the south aisle, and is now placed in the great east window. "It appears to be of the age of Henry VI.\* or Edward IV., when the kind of angels with wings of peacocks' feathers standing on wheels, which here occur, were in very frequent use for filling the smaller compartments of windows. The Gothic canopies in the two larger divisions of the glass are such as were in use at the time above mentioned, not being an exact imitation of any style of architecture, as the canopies in the stained glass of an earlier age usually were. Under these canopies are figures of two English saints, Saint William, Archbishop of York, with the inscription 'Scs Wills, Ebō,' and Saint John of Beverley, inscribed 'S. Johēs bevlaco.' On each side is a border of crowns with pieces of different coloured glass between—a common ornament in later work of this kind."†

In the chapel of the Blessed Virgin, in the church at Siddington, is a window containing in the upper lights the Blessed Virgin and two female saints. The one on the south side holds a lily and a crucifix, the one on the north side a palm branch and sceptre. The background is composed of white quarries, on which are drawn the lily, the Virgin Mary's symbol. "Under the Virgin is the fragment of an inscription

\* Henry VI., 1422 ; Edward IV., 1478.

† Lysons' *Antiquities of Gloucestershire*. Mr. Lysons gives a drawing of this glass. See plate 109.



in black letter 'na ora p. nobis, Virgo.' The first word has undoubtedly been 'regina.' " \*

In France there are examples of fifteenth-century stained glass, in the Cathedral of Beauvais, executed by Guillaume Barbe ;† in the Cathedral at Rouen, by Robin Damaigne, and also by Guillaume de Gradville. M. le Vieil quotes a description by M. l'Abbé Lebœuf of some very interesting windows in the church of St. Paul at Paris. In one of them there is a portrait of Jeanne d'Arc ; in another Moses, holding a raised sword in his right hand, and in his left the table of the commandments ; on the other side is David, holding a sword and the head of Goliath ; above is the inscription, " Nous avons défendu la loi." M. Lebœuf considers this glass was painted about 1436. M. Langlois,‡ writing in 1838, also mentions the painting of the Maid of Orleans, which he says was executed five years after her death, and was the work of Henry Mellein, in 1436.

The same painter executed some windows in the Hôtel de Ville at Bourges, in which there is a portrait of Charles VII. kneeling before Renaud, Archbishop of Rheims. In St. Ouen at Rouen is a beautifully drawn figure of " La Sybille de Samos ;" over her

\* Lysons' *Antiquities of Gloucestershire*. See plate 13. Also see plate 39 of glass in Buckland Church, which appears to have been executed in the reign of Edward IV.

† M. Langlois. Winkle says all the glass at Beauvais is sixteenth-century glass, and does not notice any by Guillaume Barbe.

‡ *Essai Descriptive sur la Peinture sur Verre*.

head is an architectural canopy of Gothic work. In the Cathedral of Tournai are some beautiful windows, a series of which relate to the history of Chilperic. The drawing of the figures in these windows is a great advance compared with the designs of previous time, as is also the perspective of the backgrounds. The pattern work with which the window-heads are filled is of a very different style from that of an earlier date. Not one of these windows contains any sacred subject. A portion of one contains a scene in a market, which is so amusingly described by M. Descamps\* I cannot forbear giving the description in his own words: "La verrière supérieure représente le droit qu' avait le chapitre sur les marché telle qu'elle se passait en XV. siècle avec ses usages et ses costumes. Des paysannes vêtues de longues jupes ou robes, étalent des œufs et du beurre dans paniers d'osier; l'une d'elles arrive avec des poulets sur la tête; une dame en robe noire et la tête couverte d'un beguin blanc faits ses achats. Le costume de ces femmes ne manque pas d'élégance; plusieurs ont la tête découverte et ornés de belle tresses de cheveux. Un villageois à la mine un peu niaise tient dans les bras un coq au beau plumage. Au milieu de tout ce monde fort affairé, comme c'est l'habitude dans les marchés, un clerc en surplis se tient debout et perçoit avec gravité quelques monnaies des mains

\* *Les Vitraux de la Cathédrale de Tournai*, dessiner par J. B. Capronnier, texte par M. Descamps.

d'une jeune fille, assise et étalant son beurre aux yeux des chalends. Le petit tableau est plein de mouvements et de variété. Il est curieux de comparer avec ceux de notre époque." I might go on citing examples of fifteenth-century glass at great length, as there were many glass painters during that period, and numerous specimens of their works still exist. In Germany some of the best examples are to be found in the northern aisles of the Cathedral at Cologne; in St. Sebald and St. Lorenz at Nuremberg; in the Minster at Ulm; St. John's Church at Werfen; St. John's Church at Herford; and in the Meadow Church at Soest.\*

In South Kensington Museum there are but few examples of this period. Among them are figures of St. Peter and St. Paul (late German, fifteenth-century), and some English armorial bearings.

A celebrated glass painter of this time was Jacques l'Allemand, so called because he was born at Ulm. He studied in Italy, from whence he imported to his own country new and advanced ideas, with a knowledge of the antique. He afterwards entered the Order of St. Dominic in France, and while there practised largely the art of glass painting. He died in 1491.

Late in the century, Albrecht Dürer exercised great influence on glass painting, for which he drew designs, if he did not actually paint on glass. He was born in 1471, and died in 1528.

\* Dr. Lübke.

## CHAPTER IV.

### Glass Painting in the Sixteenth Century, or Renaissance Period.

ITALIAN styles of architecture preponderated in England in the sixteenth century, and rather sooner on the Continent. Up to this time styles of glass painting and styles of architecture are associated with each other more or less definitely ; but now the association ceases to exist, as, although sixteenth-century glass paintings have a marked and distinctive character, they were more largely employed for the decoration of older Gothic churches than in contemporary Post-Gothic buildings, the works of Palladio, Scamozzi, and their followers. The windows of these Italian buildings were oftenest left white, or very slightly coloured.

Mr. Winston thinks painted glass may be applied with good effect for the ornamentation of any building, and advocates the use of brilliantly-coloured glass in Greek and Roman styles of architecture ; but surely great judgment and discrimination should be used about this, and nothing approaching to the early styles of glass painting be employed, though pattern

windows with much white glass in them, or the style of the fifteenth century, or Munich glass, would seem to be quite without objection.

Glass painting was so little in vogue in Italy that we find two French painters—Brother Guillaume, of the Order of St. Dominic, and Master Claude—employed by Bramante to execute the coloured windows at St. Peter's, in Rome. Master Claude lived but a short time after reaching Italy ; but his colleague finished the works entrusted to him, and lived in Italy for some years.

In all other art Italy was supreme, and in the great revival which now took place almost suddenly throughout Europe, she pointed the way, and placed the stamp of the *cinque cento* upon the art of nations.

With regard to architecture, we may regret that Italian thought should have so triumphed, as the Gothic style seems best suited for northern climates ; but we cannot wonder at Italian prestige when we remember what great men of the sons of Italy were then at work—Leonardo da Vinci, Michael Angelo, Andrea del Sarto, Rhidolfo Ghirlandaio, Carlo Dolci, Raffael Sanzio, Titian, and Paul Veronese, being but some of the names of the great masters in art belonging to this time, whose talents were fostered, and whose efforts were stimulated, by the patrons and lovers of art seated on several of the thrones of Europe early in the sixteenth century.

Although among the painters of Italy we find none

who painted on glass, windows were often executed from the designs of Italians, and many painters from other countries studied in the schools of the great masters, and brought from thence the correctness of design and drawing which distinguished the compositions of "the new method."

During this period glass painting reached its highest excellence. The drawing was good, the colours beautiful and well blended ; enough shade was employed to insure pictorial effect, while not too much detracting from transparency, abundance of high lights being left clear. Mr. Winston says: "To what extent shading ought to be carried in glass painting, is a question which receives its best solution in the rule which imposes on every representative art the necessity of its suggesting no defect. And here again we recognize the greater skill of the artists of the sixteenth century, as compared with their successors. I have mentioned the impossibility of representing in a glass painting that amount of clear, deep, transparent shade that one sees in an oil painting. For want of this power many subjects are wholly unfit for a glass painting ; and the artists of the middle of the sixteenth century, with that common-sense which usually denotes uncommon knowledge, invariably declined to represent such subjects. They confined their selection of subjects to groups of foreground figures, using the background merely as an accessory. They did not shade their pictures up to a point, like



the Venetian oil paintings, but at the expense of unity of composition represented the figures as if seen under the influence of broad sunlight—the figures at the extremities of the groups thus having the same force of light and shade upon them as those in the centre of the group. They were well aware of the great effect of shadow in giving distinctness and force to a design; but knowing the defectiveness of glass as a medium of shade, they took care to confine their shade within small limits.

“Thus they were very fond of architectural backgrounds to their groups, because the soffits of the arches gave them the opportunity of introducing very decided shadows, though of limited extent—shadows which had the effect of separating the foreground from the background, and giving relief and distance.

“These and many other devices for concealing the defectiveness of the glass, such as the avoidance of fore-shortened figures and the like, will be easily perceived on looking at the choir windows of this cathedral [Lichfield], which are perhaps the finest specimens of pictorial glass painting in the world.”

With the flowing lines, principles of colouring, and scientific composition of the sixteenth century, we must note a decline of the devotional feelings and deep reverence with which the artists of earlier times were animated as they wrought their work. The “Renaissance” did not only extend to the fine arts; in literature, science, and theology, men’s minds were

working and casting abroad new thoughts. At the commencement of the century Leo X. filled all the chief posts at Rome with men of letters; Ariosto wrote poetry; Machiavel taught statesmen new ideas on political philosophy; Luther and Melancthon "reformed" religion; and Erasmus revived learning at Cambridge.\* The doctrines and practices of the Roman Church were examined, questioned, and in part rejected by the thousands who broke from her control. As is always the case in a sudden revolution of thought, men's minds ran into extremes; and while some superstitions of the dark ages were swept away, there was much diminution of respect with regard to holy things, and while forms were adhered to, the reverence that had given them life was gone. The Holy Church was assailed by enemies from within and without—by Rationalists within her fold,

\* The revival of scholastic philosophy was one great cause of the irreverence of the sixteenth century. "Scholarship revealed the beauty and joy of a new world of the past, brilliantly contrasting with the drear unloveliness to which asceticism had reduced the present; and, free to wander among its alluring dainties, many an eagerly receptive mind was tempted to devour and assimilate them, till it acquired a distaste for all other food. 'The love of Greek and Latin,' says Hallam, 'absorbed the minds of the Italian scholars, and effaced all regard to every other branch of literature.' . . . It is reasonable to assume that art and literature are the true expressions of the aspirations and culture of the race which produces them, since they can only exist by answering to its requirements. But apart from this evidence, it is beyond doubt that from the middle of the fifteenth to the middle of the sixteenth century the Italian mind had practically 'assimilated paganism.'"—Article on "The Nemesis of the Renaissance," *Fraser's Magazine*, June, 1878.

and by Protestants without—while her priests were corrupt, and the rulers of nations indifferent and self-interested. What wonder then that emulation and love of fame, rather than religious zeal, were the incentives that aided artistic inspiration in producing the noble works of the Renaissance, “no feature of which is more remarkable than the existence of extreme moral depravity with high intellectual attainment!”

Some of the finest specimens of sixteenth-century glass existing in England are the windows of King's College, Cambridge, and those referred to by Mr. Winston, the seven eastern ones in Lichfield Cathedral. These latter are second to none in beauty and finished execution. I wish I could add that they are from the hands of English artists; but this is not so. They are of the Italian-Flemish school, and were probably executed between the dates 1532 and 1539. They belonged originally to the Abbey of Herchenrode, in the old episcopal principality of Liege. The influence of the style of the Renaissance is “shown as clearly in the Lichfield windows as is that of the hard, dry, flat style of the pictorial art of their day in the windows of Beauchamp Chapel. And surely if the new method of the Renaissance (the invention, be it remembered, of the greatest artistic geniuses whose works have come down to us) is admirable, and is admired in all other kinds of painting, we may well ask why its adoption in glass painting should alone be deemed wrong.”

Mr. Winston advocates the use of this style in Gothic churches, upon the ground that the association of the earlier styles of glass painting with Gothic building was accidental, and that architecture had reached a high point while the art of delineation on a plane surface was in its infancy. He proceeds to give a most full and interesting account of the Lichfield windows, which a student of painted glass, intending to examine them, should previously read.\*

Mr. Scharf, in his notes on King's College windows, says,† upon the authority of Mrs. Jameson, that the Lichfield glass was painted by Lambert Lombard of Liège, the master of Franz Floris, who was commonly called the Flemish Raphael.

The east window of St. Margaret's, Westminster, was painted about the year 1526, and is a beautiful specimen of sixteenth-century work; although the composition is very crowded. In St. Mary's Church at Shrewsbury, are two fine examples of the glass of this period. In the triple lancet window on the north side of the altar are fourteen subjects relating to the life of St. Bernard. The drawing is correct, and the folds of the draperies well designed, as are damasked patterns on some of them. The designs

\* "Remarks on the Painted Glass at Lichfield Cathedral," published in *Archæological Journal*, vol. xxi., and in *Art of Glass Painting*. Murray, 1865.

† *Archæological Journal*, vol. xii. p. 356; vol. xiii. p. 45; also vol. xiii. p. 55.

are said to be Albert Durer's, but I cannot discover upon what authority. "This glass was brought from the vaults of the church of St. Sevin at Cologne, where it was hid, having been preserved from the desecration of the great Abbey of Altenburg."\* The other example is in the three lights of a mul-lioned window on the north side of the baptistry. The subject is the Crucifixion. At the foot of the cross the Blessed Virgin Mother, her sister, and St. Mary Magdalene are kneeling; St. John supports the Holy Virgin. "Other accessories to the subject comprise soldiers disputing, and two of the guard on horseback, bearing the reed, sponge, and spear. In the distance is a view of the city. At the base is a saint praying; Judas in the midst of a crowd, be-traying his Master with a kiss; and St. Lambert, Bishop of Utrecht, and martyr. In the apex is a figure of Christ, and also of St. Luke and St. John writing their gospels. The composition of the prin-cipal subjects in this window will afford comparison with the beautiful window of St. Margaret's, West-minster, and the great east window of King's College, Cambridge."†

Perhaps the most world-known and far-famed glass of this time is that in the chapel of St. Sacrement des Miracles, in Ste. Gudule, at Brussels. Le Vieil says it was executed by a Dutch painter called Rogiers. M. Langlois says the same, while we learn

\* *History of Shrewsbury.* H. Pidgeon.

† *Ibid.*



from Winston, upon the authority of M. Levy,\* "that the second window from the east is proved by this author to have been designed and executed by Bernard van Orley, whom he conjectures, and with reason, to have designed the two transept windows. The fourth window from the east in the chapel appears, from the same authority, to have been designed by Michael van Coxie, and executed by Jean Haecht, of Antwerp. Van Coxie is also stated to have designed another, and Haecht (or as it is sometimes spelt Ack) to have executed two others of the chapel windows." The author of *Murray's Guide* says (without quoting an authority) that the windows of the Chapel of the Sacraments were painted by Roger van der Weyde. It is heresy to doubt Murray; but the accuracy and learning of the good Le Vieil claim consideration, while M. Levy, an inhabitant of Brussels, had perhaps access to records the others may have had no opportunity of consulting.

The first window upon entering the chapel was given by John III., King of Portugal,† the second by Mary, Queen of Hungary, the third by Francis I., King of France, the fourth by Ferdinand, brother to Charles V. of Germany and Spain. The windows contain portraits of the princes who presented them, and are dated 1546 and 1547. M. Levy says the

\* *Historie de la Peinture sur Verre*. Bruxelles, 1860. This work contains most beautifully and accurately coloured drawings of the glass in St. Gudule.

† Le Vieil.



dates vary from 1537 to 1547. The figures in these windows a little exceed life size; architectural accessories are used to produce light and shade, as in the Lichfield glass.

Great breadth and vigour of treatment is displayed. Mr. Winston's description of them, in a note to his paper on the Lichfield glass, is so graphic and able that I cannot resist again availing myself of his words. He says, "The architectural frame which supports the groups, and regulates the extent of the background, is simple and grand in design. In the transept windows it is in the form of a pavilion, having an arched roof on piers, within which is the group consisting of the kneeling figures of the donors, supported by their patron saints.

"In the chapel windows similar pavilions are used alternately with loggias or double colonnades. All these are of two stories; the upper is occupied with figures representing an incident of the legend, the lower with the effigies of the donors and their patron saints.

"A landscape is properly dispensed with, since its appearance would be inconsistent with such an elevated position above the eye, as is by the perspective shown to be occupied by the group, and the architecture and figures are represented as if they were seen in relief against a clear sky. The extensive mass of white which the architecture presents (tinted, however, with shading and drawing upon it, and

enriched with yellow stain) imparts, as at Lichfield, great value to the other colours. Garlands and other ornaments are used, the colours of which, when occurring in large quantities, are harmoniously graduated; positive colours and strong contrast being usually confined to the smaller accessories."

The observer of these windows must avoid being deceived by the restorations, which have been so badly carried out that in places they appear as flat as mediæval windows.

In the church of St. Hilary, at Chartres, there are some glass paintings by Robert Pinagrier, executed between the dates 1527 and 1530. One of them, which has been copied several times for churches at Paris and elsewhere, contains the expression of an allegory relating to the graces conferred by the Holy Sacraments of the Roman Church represented in so extraordinary and exaggerated a manner as to bear confirmatory evidence of the want of reverence with regard to holy things evinced in the sixteenth century. Le Vieil remarks, "Il est difficile de deserner si les vues du peintre sont plus religieuse que politique, plus pieuses que ridicules."

In his *Antiquities of Paris*\* M. Sauval gives a

\* On voit dans cette vitre, des papes, des empereurs, des rois, des évêques, des archevêques, des cardinaux, tous en habits de cérémonie, occupés à remplir et rôuler des tonneaux, les descendre dans la cave, les uns montés sur un poulain" (an appliance for lowering casks into cellars) "les autres tenant le traîneau à droite et à gauche; en un mot on leur voit faire tout ce que font les tonneliers. Tous ces personnages,

description of one of the copies of this window in a chapter headed *Vitres ridicules*.

One scene in this composition represents popes, emperors, kings, bishops, and cardinals, attired in their robes, occupied in filling and rolling casks. Earnestly so engaged are to be seen the emperor Charles V., Francis I. of France, and our Henry VIII. There are some fine paintings by the same artist in the church of St. Gervais, at Paris.

The church of St. John, at Gouda, built by Philip II. of Spain, is celebrated for its splendid painted glass windows.\* There are forty-four windows filled

au reste, ne sont pas des portraits de caprice. Ce sont ceux de Paul III. ; de Charles Quint, empereur ; de François Ier, roi de France ; de Henri VIII., roi d'Angleterre ; du Cardinal de Chatillon, et autres, presque aussi ressemblans que si on les avait peints d'après eux, le tout sur ces paroles de l'Ecriture : *Torcular calcavi solus, quare est rubrum vestimentum meum*. Les muids qu'ils remuent sont pleins du sang de J. C. étendu sous un pressoir, que russele de ses plaies de tous côtes. Ici les patriarches labourent la vigne, là les prophètes font la vendange. Les apôtres portent le raisin dans la cuve (the vat) ; St. Pierre le foule. Les évangélistes dans un lointain, figurés par un aigle, un taureau et un lion, la trainant dans des tonneaux sur un chariot que conduit un ange. Les docteurs de l'église la reçoivent au sortir du corps de Notre-Seigneur, et l'entonnent. Dans l'éloignement et vers le haut du vitrail, sous une espèce de charnier ou galerie, on distingue les prêtres en surplis et en étole, qui administrent aux fidèles les sacremens de pénitence et d'eucharistie."—*Antiquities de Paris*, par Sauval, p. 33 of the addition to vol. i.

M. le Vieil notes that Sauval or his editor has made an anachronism in placing Paul III. in the window, as he did not succeed Clement VII. in the papal chair till 1534, and the window, Sauval says, was painted in 1530.

\* Several of these windows are figured in colour in *Divers Works of Early Masters in Christian Decoration*. Edited by John Weald.

with beautiful Renaissance glass, presented to the church by various celebrated persons. Particularly worthy of examination are the works by Dirck and Wouter Pictersye Crabeth, and their pupils. The date on the earliest of these is 1555, on the latest 1603. Le Vieil says four are from the hand of Wouter Crabeth, two by his pupils, nine by Dirck Crabeth, fourteen by his pupils. One of those by Wouter Crabeth represents Solomon receiving the Queen of Sheba. Below is the portrait of Madame Gabrielle Boetzelaer, Abbess of Rynsburg, who was the donor of the window; the Archangel Gabriel is with her; on each side are armorial bearings. The subjects of some of the other windows, by these painters are: SS. Peter and John, at the Beautiful Gate of the Temple; Elijah's Sacrifice before the Priests of Baal; the Resurrection and Ascension of our Blessed Lord; the Beheading of St. John the Baptist; the Baptist's Disciples and our Lord's; St. John the Baptist rebuking Herod; the Sermon on the Mount; the Baptism of our Lord; St. John the Baptist preaching; our Lord arguing with the Doctors; the Nativity; the Sacrilege of Heliodorus; the Last Supper, in which the donor, Mary I. of England, and her husband are represented kneeling; our Lord driving the Money Changers from the Temple. This last is considered to be one of the finest of the series. Among the donors (who in many instances are represented in the windows with their patron saints) we find Prince Eric,

Duke of Brunswick; Marguerite of Austria, Duchess of Parma and sister to Philip of Spain; George d'Egmont, Bishop of Utrecht; the Bishop of Liege; Prince Philip, Count of Tours; Prince John, Duke of Arschot, and Catherine, Countess of March, his wife; Nicholas van Nieuland, Bishop of Haarlem; with others. The glass painters of this time were very numerous. Besides those already named a few of the most celebrated were: Valentin Bouch, of Metz; Dirck Van Zyt, of Utrecht; Jean Cousin; Jacque de Gheyn; and Lucas of Leyden. M. Langlois says that Gerard Dow painted on glass as well as in oil, and this seems to have been the case with several celebrated painters. The architectural work in nearly all sixteenth-century windows is Italian. Armorial bearings are much used. In a window in St. Jacques, at Liege, representing our Lord on the crucifix, angels holding vessels to catch the blood flowing from the wounds of the nails; the architecture is Italian, mostly composed of white glass and yellow stain. St. John and the Blessed Virgin stand at the foot of the cross. The drapery of most of the figures is white, but there is a little bright blue in the Virgin's dress, and a little ruby in St. John's. The clouds are grey-blue. Lead lines, while still forming the outlines of figures, were during this period run along shadows and in folds of drapery as much as possible. In the fifteenth and sixteenth centuries much larger pieces of glass are used than in early compositions.

In the South Kensington Museum the examples are:

Figures. French. 1530.

The Last Supper. Flemish. 1542.

Grisaille and yellow stain medallions. Flemish.  
1550.

Holy Family in yellow stain and brown. German.  
1520.

Guillaume le Vieil, the ancestor of several glass painters and of the author of that name, was painting glass for the church of St. Maclou, in Rouen, in 1584.



## CHAPTER V.

### Glass Painting after the Sixteenth Century to the Nineteenth Century.

IN the end of and after the sixteenth century, the art of glass painting rapidly deteriorated.

In 1570, Bernard de Palissy, the afterwards celebrated potter, gave up the profession of glass painting in disgust. He says it had become so common, and glass was so mechanically executed, that it was sold about the streets like old clothes. He indignantly exclaims, "L'état de verrier est noble ; mais plusieurs sont gentilshommes pour exercer le dit art\* qui

\* "Charles V. et Charles VI. par privileges donnés et octroyés aux *peintres vitriers*, les déclarerent *francs, quittes et exempts de toutes tailles, aides, subsides, garde de porte, guet, arriere-guet, et autres subventions quelconques* ; privileges, déjà insérés au greffe de la prévôté de Paris le 12 Août 1390, dans lesquels *Charles VII. les confirma à la supplication de Henri Mellein, peintre vitrier à Bourges du sa personne et dans celles de tous autres de sa condition, tant dans ladite ville de Bourges qu' autres lieux de son royaume.*"—Le Vieil, *L'Art de la Peinture sur Verre*. These privileges were confirmed by Henri II., 1555, and Charles IX., 1563.

In the fourteenth century the French government had encouraged the manufacture of glass by ordering that gentlemen, or the sons of nobles, might exercise the trade without derogating from their rank.—*Encyclopædia Metropolitana*.

voudraient être roturier, et avoir de quoi payer les subsides des princes et vivent plus mécaniquement que les crocheteurs de Paris." . . . He continues, "L'art des émailleurs de Limoges est devenu si vil, qu'il leur est devenu difficile d'y gagner leur vie au prix qu'ils donnent leurs œuvres, si bien labourés et les émaux si bien fondus sur le cuivre, qu'il n'y avait peinture si plaisante."\* Instead of an art, glass painting had become a manufacture; and as the art fell more and more into discredit, the number of manufactories, which had become very numerous, greatly lessened. The use of enamel paints became excessive, till by degrees it became the custom to execute great portions or the whole of glass paintings by means of these coloured enamels, instead of employing pot-metal or flashed glass previously coloured in the manufactory. At last the very secrets of such colouring were believed to be lost, into such disuse had they fallen, while the practice of enamel painting gained ground the more because two celebrated chemists—Neri of Florence† and Isaac of Holland—turned their attention to the improvement of the composition of enamels, and did much to bring them into further notice, artists eagerly availing themselves of means

\* *Discours de la Nature des Eaux, et des Fontaines, du Feu, des Émaux*, &c. p. 270. Paris, 1580.

† Neri went to Antwerp to study with Isaac and the Flemish chemists in 1709. Having increased his knowledge as much as possible, he returned to Florence, and published his *Treatise upon the Art of Glass Painting*, in 1612, in Italian.

by which they could execute paintings on glass under less limited conditions than before, though the gain in facility of execution was more than outweighed by loss of durability and richness.

In the college chapels at Oxford there is much glass executed in the seventeenth and eighteenth centuries. In the New College Chapel the windows on the south side of the choir are supposed to have been executed from designs by the pupils of Rubens, but there appears no certain ground for thinking so. The glass is Flemish. Some fine specimens are in Queen's College Chapel, of the date 1636, by Bernard van Linge; also by the same artist are the west and south windows of University Chapel, executed in 1641, given by Sir John Strangeways; the east window of Wadham Chapel, containing subjects from the life of our Lord; one of the north windows of Balliol Chapel, painted in 1637, representing St. Philip and the Ethiopian, also Hezekiah when he was ill, and the prophet Isaiah was sent to tell him he should yet live fifteen years; and the west window of Christ Church Cathedral. The east window of the University College Chapel is particularly interesting because it is English glass, painted by Henry Giles of York, in 1687. The subject of the window is the Nativity. The transparent colours are good, but the enamels are nearly effaced.

In France many works were executed, but Flemish glass painters seem to have taken the lead, and their

paintings were superior to the French ones of the seventeenth and eighteenth centuries. The disturbed state of Europe—the thirty years' war raging in the first half of the seventeenth century—called men's attention from the fine arts, and the demand for soldiers tended to lessen the number of manufactories, as workmen were not obtainable.

In England the dearth of glass paintings and glass painters at this time is attributable to the fact that there was no demand for them. Since the Reformation Englishmen had not been prone to decorate their churches. The chiefest employment for glass painting always consisted in the execution of windows for churches; but now, with regard to this purpose, it seemed as if the arts and the errors of Rome must be connected, and it was judged safer to cast away both. From time to time French and Flemish glass were imported. Langlois speaks of some old Italian glass paintings in the chapel of Lincoln College. The names of some of the French painters on glass are: Benoît Michu (he painted for the cloisters of the Feuillans in the Rue St. Honoré, in 1677, and in 1726 he painted the arms of the Cardinal de Noailles in the middle of the great rose-window in the Cathedral of Paris); Jacques de Paroy, Jean Nogare, and Héron (painted jointly the windows in the choir of St. Merry, at Paris, the history of St. Peter, and the life of St. John the Baptist); Guillaume le Vieil, born at Rouen in 1640 (painted for the Hôtel Dieu,

at Rouen, and in several churches in Normandy); his son, Guillaume le Vieil (painted for the Chapel of the Virgin in the Church of St. Roch, for St. Nicolas du Chardonnet, and for St. Étienne du Mont, and other churches).

In Germany a good glass painter, called Spilberg, lived about 1619. In Flanders and Holland there seem to have been, according to M. Langlois, more glass painters than in previous time. Jacque Gheyn, born at Antwerp in 1565, was a clever painter. Others were: Lucas de Héere (died 1584); Jean Baptiste van der Véecken, who painted several windows in the transept of St. John, at Antwerp; Van Dyck, the father of the celebrated painter; Marc Villems, who died 1561; Jansz Claës (painted for the Church of St. John, at Gouda); Corneille Clock (painted for the church at Gouda, from designs by Swanenburg); Lucas of Leyden (died 1533); and Abraham van Diépenbeke, a pupil of Rubens (he painted some windows for the cathedral at Antwerp). Two specimens of Swiss glass, painted in 1618 and 1640, are in the South Kensington Museum.

In the eighteenth century there were more artists on glass in England. In 1769 Robert Scott Godfrey exhibited some glass he had painted at Paris. It was in imitation of early glass, and in the judgment of the *Mercur de France*, July, 1769, was a good imitation, both in colouring and design.\*

\* *Peinture sur Verre.* Langlois.



Jarvis and his pupil Forest painted the east window of St. George's Chapel, at Windsor, after designs by West.

In 1777 another painter, Jarvais, executed the west window of the New College Chapel at Oxford, after designs by Sir Joshua Reynolds. The designs of the great artist were not adapted to the conditions of glass painting, and being reproduced on it chiefly in enamel colours, have deteriorated greatly. Winston describes a window at Salisbury Cathedral, after a design by Sir Joshua, containing a representation of the Resurrection, put on glass by Egington, of Birmingham. "A skilful glass colourist might to a certain extent have succeeded in imparting to the window an effect more in accordance with Sir Joshua Reynolds's intentions; but the course adopted by Egington, of executing the window entirely on white glass with enamel colours and stains, was of all others that most calculated to ensure an unsatisfactory result."

William Price painted two figures for Magdalen Collège, and in 1740 he repaired some of the windows in the New College.

Picket painted for Lincoln Cathedral in 1762. Pearson painted the east window of Brasenose Chapel in 1776; it represents the Christ and the four evangelists.

A few of the eighteenth-century French painters were Le Brun (who painted some windows for the church of St. Nicolas de la Taille—the windows are



dated 1758 and 1759); William Brice, a master glass-maker in Paris (he showed great intelligence in executing some important repairs of stained windows in Notre-Dame de Paris, and La Sainte Chapelle); Jean François Dor (painted in 1717 and 1718); Frère Antoine Goblet (died in 1721; he painted on glass at Paris, and left a work in manuscript upon glass painting); François Langlois (painted on and manufactured glass in Paris in the beginning of the century); Frère Pierre Régner, *religieux* of St. Maur (painted and restored windows for the houses and churches of his order; he died in 1766); Guillaume le Vieil, who died at Paris in 1731. His sons, Jean le Vieil, Louis le Vieil, and Pierre le Vieil, carried on his glass manufactory at Paris, and repaired early windows with great skill and care. Pierre le Vieil greatly wished to restore his art to its original position. Being a good chemist, having been highly educated, and possessed of no ordinary abilities, he was not unfitted for the task; but the times were too stormy during the reign of Louis XV. for the efforts of one man to excite much attention. The great work of his life was the completion of a treatise upon glass painting. He saw with deep regret the degradation into which the art had fallen, and resolved, if he could not revive it, to at least preserve such knowledge of it as remained. Although the art had flourished in Europe during the greater part of six centuries great ignorance existed with regard to its origin, progress, and decay.

With laborious research Le Vieil collected material for his work, which, when completed, he offered to the Academie Royale des Sciences ; and the greatest honour he received during his life—gained just before his death—was the very favourable reception of his treatise by that learned body. He died the 27th of February, 1772. His posterity have profited by his labours, which helped others in their researches and experiments, till at length a dawn of better things arose for the neglected and half-forgotten art.

M. Langlois only gives the name of one Dutch painter of the eighteenth century who painted on glass, Jean Antiquus, and he seems to have devoted himself chiefly to painting in oils after his twentieth year. No Flemish or German painters are mentioned by MM. Langlois or Le Vieil as having been known to paint on glass in the eighteenth century ; if there were any they were probably unworthy of note. In the end of the seventeenth and beginning of the eighteenth century paintings on glass were executed in Switzerland. They were usually of small dimensions, representing figures, armour, or ornaments.

## CHAPTER VI.

### Glass Painting in the Nineteenth Century.

THE art of glass painting was at a very low ebb in the commencement of the nineteenth century, as, although a good many tradesmen composed coloured glass windows, few who could be called artists painted on glass.

M. Brongniart became the director of the Royal Porcelain Works at Sèvres about 1800, and turned his attention to improve the method of painting on glass in enamel colours. Shortly afterwards some finely-executed paintings were issued from the porcelain works. The shading graduated up to high lights, in accordance with art principles regarding paintings on opaque material. In union with M. Brongniart, M. Mérand successfully laboured at the improvement of the composition of enamel colours. M. Mortelègue also tried experiments, and worked with the same aim. Between the years 1809 and 1823 he painted a figure of Christ for the Church of St. Roch, the first stained glass window that had been placed in a French church since the restoration of Christian worship after its abolition during the Revolution.\*

\* *Peinture sur Verre.* M. Langlois.

In 1826 four glass paintings were exhibited at Luxembourg, executed by W. Collins, of London, under the direction of M. le Comte de Noe—one representing the Marriage of the Blessed Virgin, intended for the Chapel of Notre Dame, in the Church of St. Étienne du Mont. The subjects of the other three were Faith, Hope, and Charity. They were to be placed in the Chapel of the Blessed Virgin, in the Church of St. Elizabeth at Paris. M. Langlois, who relates the circumstance, and is perhaps a little hurt at the English glass having been brought to France, says that except for their large size, these windows displayed no merit that French artists could not have attained to, particularly the artists at Sèvres; and that some glass was painted for the same church the three last-mentioned windows were placed in, by M. Pâris, which he (M. Langlois) considered to be quite as good. Also, "Pour compléter la preuve qu'il était facile d'obtenir à Sèvres des résultats dus à des talents étrangers, M. Pierre Robert fit vers le même tems paraître quelques produits du même genre, dont le plus remarquable fut une copie de la Vierge de Solario, connue sous le nom de la Madone au coussin vert."

About this time a school of glass painting arose in Munich. We find two windows erected, by order of the King of Bavaria, in the church at Ratisbon—one after designs by Hess, by M. Frank, a painter at the porcelain manufactory at Munich; the other by M.

Schwarz, of Nuremburg. A great deal of Munich glass was brought to England.

A band of German artists united to revive religious art, opposing it to the art of the Renaissance, and founding their style upon the methods of Giotto, Orcagna, Perugino, and Fra Angelico. Revivalists are prone to run into extremes, and these German artists ran into extremes; but though their doctrines were too exclusive, and their mannerisms too prominent, they were real, earnest artists—their errors caused by recoil from the self-seeking of the Renaissance, and their great aim and endeavour being to give devotion and faith the place they held of old in the studios of artists. These painters, while they studied at Rome, had been nicknamed “Nazarites,” because they affected peculiarity in dress and appearance. The chiefs of their company were Cornelius, Overbeck, Schadow, Veit Schnorr, Pforr, Vogel, and Wächter.

The severe, somewhat hard style of the German school was not unsuited to designs for glass, but their feeling for colour was deficient. Their style of glass painting became too completely a style peculiar to their school, though formed upon study of the past, to please antiquaries, or any who liked to see windows filled with mere copies and imitations of early work, and preferred the flatness and colour of mediæval times.

Designers for glass have much they should take into consideration previously to drawing their design.

They are too apt to follow out their own tastes and inclinations, unmindful of the conditions that should bind them, or at least be taken into account. Glass painting, as applied to the decoration of churches and other buildings, is after all but the accessory of architecture, and cannot be exalted to the rank of an independent art, like oil painting. Also, the highest kind of painting cannot be executed on transparent material. So careful thought must be given as to what kind of painting will best suit the building to be decorated ; the amount of light already admitted or excluded in that building ; how the light will fall upon the work to be accomplished ; the position the work will occupy ; the quality of the glass already placed in the building ; the quality of the glass the designer is to execute his painting on.

Restrictions imposed by the quality of the glass already in the building are often the most annoying considerations that do or ought to influence the designer. Yet the effect of placing an harmoniously coloured and artistically composed window by the side of one flaring with raw, ill-blended colour, and prominent in defects, is so painful that, though of course it cannot be expected or desirable that a good artist should match his work to the inferior painting, I think it should impose restrictions upon him, and violence of contrast be avoided as much as possible. The artist on glass is not only bound by the limitations appertaining to his art, but is also tied by those



laid down by his patrons. The donors of windows have ideas of their own, "the man of taste," their friend, has others; and then donors not unfrequently desire to erect large memorial windows containing figure subjects, but by no means must the artist execute them irrespective of the ultimate cost. So that when the accomplished painter refuses to lower his price, an inferior one is employed, who can copy figures and lead together bright-coloured glass; and until churchwardens will refuse to permit the erection of windows which can only be eyesores, the skilful artist is continually exposed to the chagrin of knowing his window will be rendered ineffective, if composed with the gravity and reverence for colour he would choose, when placed in juxtaposition with a glaring neighbour. The designer for glass must avoid being completely the bond slave to precedent, but think for himself, and advance with the advancing spirit of the age. Though his style may be based on imitation of the past, "mere imitation of past works will not renew or give real vitality to an old style." "In order to do this," says Mr. Redgrave, "the artist must enter into the spirit of the past age, and be imbued with the same feelings that then prevailed; and not only the artist, but the world also for whom he labours. The artist must go with the spirit of his own time, or be strong enough to lead it, and this can only be done by an earnest and convinced will. Indeed it must be allowed that the age as much

makes the artist as the artist the age.”\* That some glass painters have thought for themselves, and have been able to strike out styles that do not run counter to the spirit of the age, is testified by some of the glass windows that now adorn our churches, whose spirit and beauty tell that original thought has been bestowed on their composition.

To the clever amateur, Mr. Winston, we owe a great deal of the advance in taste, and in methods of glass painting, which has taken place during the last thirty years. Few could have been better fitted than he to assist in its revival. With independence of thought, and the knowledge and feeling of an artist, he brought the archæologist's reverence for the past, and the analytical science of a chemist, to bear upon his favourite subject. In conjunction with Mr. Powell, of Whitefriars Glass Works, and also with Messrs. Ward and Nixon, he instituted a vigorous investigation into the composition of early glass, by means of chemical experiments. After many analyses he found out the methods of reproducing the fine rubies and blues of early glass, “streaky brilliant, with the colour generally mixed throughout the mass, not only flashed upon the surface.” He observed “how the thick, uneven pot-metal caught the rays of light, and held them fast, struggling and flashing in its gemmy substance, until the whole became a translucent picture, but without hurting the eye of the spectators,

\* *Manual of Design*, p. 27. R. Redgrave, R.A.

as no ray of light could pass through it."\* Mr. Winston was a barrister, and when on circuit had many opportunities of examining the stained glass enriching the churches of the chief towns in England he passed through. He made careful drawings of all that seemed worthy of particular notice, comparing and noticing the most minute differences in glass of various dates, with the skill and accuracy he owed to the training of constant practice in observation.†

In 1847 he published his *Inquiry into the Difference of Style observable in Ancient Glass Paintings, especially in England, with Hints on Glass Painting*. In 1850 he employed a "first-rate professional chemist to analyse some old twelfth-century glass,"‡ and subsequently took part in superintending the completion of windows for Norwich and Lincoln Cathedrals, the Temple Church, Glasgow Cathedral, and elsewhere. He was an associate juror in the Great Exhibition of 1851, and after examining all the glass paintings exhibited, found that all painters, both English and foreign, were addicted to a habit "of touching up painted windows after they are leaded with a colour which is not fixed to the glass by

\* These words were spoken by Mr. Powell, of Birmingham, and are quoted in the *Art Journal* for 1859, p. 38, "Visits to the Art Manufactories."

† A list of his drawings, to the number of 772, is contained in *Memoirs Illustrative of Glass Painting*, p. 343.

‡ Letter from Mr. Winston to Mr. Wilson in *Memoirs Illustrative of Glass Painting*.

burning, and which must fall off as soon as the vehicle with which it is mixed loses its tenacity, as it must be expected to do within a few years. . . . . You may always detect it by throwing light upon the surface of the glass, you will then see that the touching up is of a different colour from the enamel, and of course it can be easily scraped off.”\*

The number of exhibitors of glass painted windows at the Exhibition of 1851 prove that the demand for such windows had greatly increased. The catalogue contains the names of twenty-eight English, ten French, and four German glass painters.† The Munich painters are not represented; the only Bavarian glass

\* Letter from Mr. Winston to Mr. Wilson, p. 46. *Art of Glass Painting*.

† The English painters were — Chance Brothers, Birmingham : Landscape for staircase window, on a single plate of glass; group of flowers, with sample sheets of enamelled glass. E. Baillie, London : Ornamented stained glass lights; picture enamelled on glass, Shakespeare reading a play to Queen Elizabeth. Powell and Sons, Temple Street. Holland and Sons, Warwick : Specimens of stained glass in the Decorated, Perpendicular, and Elizabethan styles. T. T. Bury, London : Compartments of a window for an ecclesiastical building of the Second Pointed Period. O'Connor. St. Helen's Plate and Sheet Glass Works, Lancashire : Ornamental window of national emblems; statue windows; subject window in colours, St. Michael casting out the great Dragon, &c., each on a single sheet of glass. J. G. Howe, London. T. Gaunt, Springfield, Leeds : A painted window; specimen of a cheap and durable method of producing windows for churches. G. Hedgeland, London. Hall, Bristol. J. Toms, Wellington, Somerset : Painted window, St. Mary Magdalen. J. Gibson, Newcastle-upon-Tyne : Window in black and white (*en grisaille*) of early Norman character; a free imitation of a Decorated window in St. Martin's-cum-Gregory, York. W. Wailes, Newcastle-upon-Tyne. Claudet and Houghton. Gibbs, London : Norman window; Decorated Gothic compartments; four compartments of pictorial glass. G. Mayer,

painter exhibiting was Kellner, of Nürnberg. In the note I have given the descriptions entered in the Exhibition catalogue of the specimens shown, because they afford some slight idea of the styles and taste displayed. Enamel colours seems to have been much used; in one or two instances whole paintings were executed in them on single sheets of glass. The Oxford painters were certainly not ambitious, as they rested contented with sending: one, the royal arms, the other, the Prince of Wales' feathers. No description is given of the entry by Hedgeland, a glass painter of whose artistic powers Mr. Winston thought highly.

The increased demand for painted glass windows in England was caused by the revival that was taking

London: Stained glass window, St. George and the Dragon, standing under a Gothic canopy of the Decorated period. E. and W. H. Jackson, Oxford: The royal arms of England, painted on glass. Ballantine and Allan, Edinburgh: Stained glass, Elizabethan and Decorated style; panel of ornamental glass, Decorated style. Newsham, Oxford: Painted glass, Prince of Wales' feathers, rose, thistle, and shamrock, &c., encircled with a wreath of oak leaves. S. K. Bland: Enamel painted windows; Roman foliated ornament, adapted to modern decoration. J. D. Tobey, London: Stained glass, the royal arms, with national emblems. G. Hoadley, London. Royal Patent Decorative Glass Works, Southwark: A stained window of vitrified glass, representing the Adoration of the wise men of Bethlehem, composed and executed by Poussein Cartisser; two large windows of ornamental lace pattern glass; the nine windows of the Royal Commission room, in a new style of vitrified glass, composed and executed by Joseph Cartisser. R. W. Swinburne and Co. W. H. James. Bankart and Sons, Neath, South Wales: Stained glass window, containing several small pieces united upon plate glass. Hartley, Sunderland: Specimens of stained glass border, &c.

The French painters were—P. Lafaye, Paris. Laurent Gsell and Co., Paris: Two armorial bearings in the style of the seventeenth



place in church architecture ; which revival may in part be traced to the influence of the larger and more vivid interest people took in Church doctrine, which they were aroused to by the Tractarian movement at Oxford in 1833. In 1843 the ecclesiological society called the Camden Society arose, and added to the ardour of the reaction in favour of the Gothic styles of architecture ; which styles before long again held a proud pre-eminence, and again the picture-window related the "sweet stories of old" in the pleasant language of beautiful colour, giving pleasure to the learned and unlearned.

To the architect Pugin credit must be given for the efficient aid he lent in helping on the revival of taste

century ; two painted windows ; one panel, style of sixteenth century ; six panes of glass with medallions for ornamenting apartments. Marechal and Guynon, Metz : Painted glass windows ; St. Charles administering the communion to the plague-stricken ; a burgomaster ; a rose of the thirteenth century. Gerente, Paris : Stained glass. A. Lusson, Paris : Painted glass windows in the style of the thirteenth, fifteenth, and sixteenth centuries, and modern style. Patoux, Drion and Co. Aniche (Nord). Galimard, Paris : St. Apoline, St. Laurent, made on window glass for decorating the choir of St. Laurent's Church, Paris. Etienne Thevenot, Clermont-Ferrand (Puy-de-Dome) : Patterns of painted glass for windows ; two painted glasses representing French queens. National Manufactory at Sèvres of Porcelain and Stained Glass : Pictures and copies of pictures of the great masters, and by various artists attached to the Sèvres manufactory. Robichon Brothers, Givors.

German painters—Count Sohns, Administration of his Glass Works, Baruth, near Berlin. Zebger, Berlin, glass painter : ten panes of painted glass. C. Röhrig, near Brunswick : Plate glass with paintings. S. Kellner, Nürnberg : Glass painting, a copy of the window by Volkanier, in St. Lorenz Church at Nürnberg.



in church matters ; and though his work cannot be held to be free from error and excess of mannerism, he did much good service in reforming the styles of church decoration, and in trying to reduce the practice of "Christian" art to laws upon which moderns might work out their own ideas. In the meantime many windows were being erected. In 1854 Wilmshurst and Oliphant executed a memorial window at Eastnor, in Herefordshire, as well as an east window for St. Andrew's, Plymouth, treated after the German style of the fifteenth century\*—the subject, the Ascension of our Lord—and also some work, in imitation of twelfth-century glass, for the baptistry at Ely Cathedral. A French painter, Gerente, of Paris, executed some windows for this cathedral, which were a good deal admired. Holland, of Warwick, erected windows about the same time for the churches at Stratford-on-Avon ; Ramsgate ; St. James, Wolverhampton ; Forest Hill, near Oxford ; and Wilton, near Daventry. In 1850 the St. Helen's Glass Company had published a thick quarto book of patterns, many of which were patterns of quarries and borders for coloured glass windows. For them to do this shows they must have had much demand for painted glass.

In addition to the firms of glass painters already mentioned, were two others who have done great

\* I learn that this window was condemned during the recent restoration of the church by Sir Gilbert Scott, and a Resurrection window, by Burlison and Grylls, substituted.

things in the composition of coloured glass windows—Hardman and Powell, of Birmingham, and Clayton and Bell. The glass of the former appears to me to harmonize more satisfactorily with that of the fourteenth and fifteenth century than any other modern glass—witness their clever repairs to the old windows, and additional new windows, in the church at Cirencester—while their highly finished and thoroughly artistic composition is worthy of all admiration, although perhaps a little too much imbued with mediævalism, seen through a Puginesque medium. Glass paintings, like all paintings, appeal differently to different people, and many persons prefer windows erected by Clayton and Bell to Hardman's; but I cannot recall having looked with as much pleasure upon any modern window as upon some I have seen by Hardman.

Evans, of Shrewsbury, was painting from before 1850 to within some ten years ago. He fell into the error of attempting to work up glass paintings in the manner of oil paintings, as did the Sèvres painters and several others. Amongst other works, he audaciously attempted to reproduce upon glass that splendid specimen of Rubens' skill in composition and painting, "The Descent from the Cross," in which the principal lights are carried from right to left across the group, in a graceful curve, the highest light resting on the white sheet in which our Blessed Lord is being tenderly lowered from the cross (this

arrangement throwing into distinct prominence the main interest of the picture, without the painter having to employ there such deep shade as might mar the beauty of his flesh tints); the fine sweep of light ends in half-tint on the face of the Flemish fraülein kneeling in the lowest left corner. The time represented is night, and the shades on the draperies of the figures surrounding His are deep and dark.\* In the glass painting this deep shade is of necessity black and opaque, while the high light is transparent; so reversing the rules of paintings in oil, in which the lights are opaque and the shades transparent—which reverse of rules must at once place glass painting on an utterly different footing from oil or other kinds of painting on opaque material, and unavoidably render a very different treatment necessary.

The above-mentioned window by Evans, is in the east of St. Chad's Church, at Shrewsbury. In the side lights are representations of the Visitation and Presentation in the Temple by Rubens, both equally unadapted for designs for glass.

In 1857 it was proposed to erect some painted glass windows in the cathedral at Glasgow, and Mr. Winston was consulted upon the subject by Mr. Wilson, then head master of the Government Art

\* I have only a general recollection of the original picture in Antwerp Cathedral, and write this description with the engraving of it given in the *Art Journal* volume for 1862 before me. Sir Joshua Reynolds's description of the picture is so well known, I do not quote it.

School at Glasgow. Mr. Winston was much imbued with admiration for the new German style, and did not hold the art of his countrymen in great respect. He strongly advocated the employment of Munich glass, saying, "If any advance is to be made it must be made by employing the best artists in glass that can be got; and the best artists are unquestionably the Munich glass painters. There is no one artist of the English school so far superior to the others as to render his employment a matter in the propriety of which all must concur. So far from it, if one English glass painter were employed, it would be very difficult to deny the propriety of employing others; and if one or two were employed, why should not all, when the shades of difference between them are so slight? I am sure of this: If once the question is opened, and the prestige of the Munich school given up, it will be all up with the committee and everybody else."\* Accordingly many of the windows were executed in Munich by Herr Ainmüller; the cartoons for them were drawn by Hubner, Von Hess, Strahüber, and Von Schwinde, and for some by Hughes, of London, under Mr. Winston's directions. It was not without regret that the committee decided to employ Germans; and Mr. Winston says, in a subsequent letter, "My own private judgment is, that Marochetti and Ward might, with the new glass, execute the whole thing in a way greatly superior to the Germans; but I could not

\* *Art of Glass Painting*, p. 36. Winston.

venture to recommend the experiment, for experiment it would be."

The decision caused a good deal of dissatisfaction among the citizens of Glasgow, as many of the committee formed for the purpose of carrying out the work desired that the execution of a window should have been entrusted to their own countryman, Ballantine of Edinburgh, who appears to have submitted designs which were approved by one First Commissioner of Works,\* Lord John Manners, while his successor, Mr. Cowper, "acting on the strong influence some of the committee brought to bear upon him, refused his sanction to the work; the dissentients being desirous it should be executed in Munich, under the idea that Great Britain could not produce artists competent to supply good stained glass."† Much honour is due to the dissentients for honestly giving their opinion, and maintaining it in spite of the opposition of *vox populi*. By so doing, they did more to advance art by encouraging endeavour and exciting emulation, than by placing in the hands of their countrymen work they believed them inadequate to undertake. How often do we see decorative or restorative projects carried out by

\* It was needful to obtain the sanction of the First Commissioner, because the cathedral belonged to the Government.

† See *Art Journal* for 1860, p. 152. The article begins, "The citizens of Glasgow, or at least a large number of them, are up in arms against the government, not on account of Mr. Gladstone's budget, or Lord John Russell's new Reform Bill, but on a question of Art."



incompetent persons, because it is kind and friendly to employ local talent ; and how often, when a work below average merit is completed, does the local press, through ignorance and kindness united, think it needful to "puff" the workman by the most lavish encomiums on his work, though every such act of kindness tends to the degeneration of all real art, which can only stand on the basis of truth. A discriminating public can best encourage the growth of art by refusing to countenance that which is bad and imperfect ; but when a misjudging, but good-natured public will imagine it encourages the growth of art by employing inferior artists and praising inferior art, such workmen will rest satisfied with having excited the admiration of their world ; for to attain to satisfaction easily is typical of workmen of mediocrity.

A full account of the history of the Glasgow windows, and of the difficulties that had to be surmounted in deciding upon their character and style, and by whom and where they should be executed, was written by Mr. Wilson, when the undertaking was completed, and "is of much value for the practical information given and knowledge shown on a subject upon which archæologists and artists frequently differ."\*

In 1864 an exhibition of painted glass windows

\* *A Memoir of the Glasgow Cathedral Painted Windows.* By Charles Heath Wilson, printed by Bell and Bain, Glasgow. Reviewed in the *Art Journal*.



was held at South Kensington Museum. I am dependent upon a writer in the *Art Journal* for an account of it. "A periodical competitive exhibition of stained glass is one among the things greatly needed for this branch of our decorative art. It was not until the Exhibition of 1851 that we had any opportunity of seeing what was being done in this direction. . . . It will surprise many who see these works (glass paintings at Kensington) that there should exist among them such a diversity of feeling ; but this is a consequence of the antagonism that has arisen between modern art and archæology, whereby glass painting in this country has been greatly retarded. Much of the work hitherto done has been carried out under the influence of country clergymen, who without any knowledge of painting, and with eyes filled with the rude forms of the monastic period, have pronounced for what they consider a safe consistency in advocating imitations of the productions of a period when men who worked in glass knew nothing of art, and who would have been heartily glad to have done better. Productions of this order are now known among artists on glass as 'bogie' work, being such as any common workman can execute. This state of things however is passing away, according to the evidence of the present exhibition, where in the composition and designs of the majority of the windows there is much study and knowledge displayed. In descending the stairs from

the English school of painting, the visitor is confronted by a large window by O'Connor, said to be for Christ Church, Oxford. It contains altogether eight principal compartments, and others below them; and many of these compositions, with but little change, would paint well in oil. The objects and drapery are truly drawn, but the markings in some of the faces want decision. It is, however, a fine work, though upwards it is extremely heavy with black opaque glass, for what purpose we cannot see in its present position. There is an admirable window by Hughes, the subject of which is the Saviour enthroned as Judge and King, with wings of which the subjects are the Crucifixion and the Resurrection. This is a brilliant performance in the best feeling of the advancing school, everywhere correctly drawn and most elaborately worked. It is by H. Hughes, 'Aliis, adjuventibus,' according to the inscription at the bottom. For the German Hospital at Dalston is a window commemorative of the late Prince Consort, the subject being very appropriate—the Good Samaritan; and for Worcester College, Oxford, is a window designed by Mr. Millais, the subject of which is the Adoration of the Infant Saviour by the wise men. In this case we have the opportunity of seeing what Mr. Millais intended, from a small sketch placed at the side. The work on the glass is by Messrs. Lavers and Barraud, who are seen to more advantage in another window, fitted apparently of designs in a

variety of tastes. By Messrs. Pilkington is a version of the Angel and the Holy Women at the Tomb of the Saviour, which in itself has much merit, but is overpowered by ornament." Judging from this account, the glass exhibited was not without many defects. There is no mention of many of the best firms of glass painters having competed. The Hughes whose window is favourably spoken of was the Hughes employed by the Glasgow Committee to execute some windows. Many of the clergymen who followed the Oxford teaching of 1833 had laid themselves open to the criticism with which the article above quoted begins, through their love of imitating mediævalism, indiscriminately copying its barbarism and devotion with equal zeal in matters of ecclesiastical art.

It is in the *Stones of Venice* that Mr. Ruskin says he never met a really thoroughly good man who had any feeling for art whatsoever, or something to that effect;\* but however deficient the clergy may have shown themselves in appreciating advancement of art, credit must be given them for kindling a large amount of the enthusiasm which resulted in so many painted glass windows of some kind being required; and though they were content to possess the art faded and spiritless, bound with the grave clothes of the past, others cut away the grave clothes, revived its strength, and sought to imbue it with the "more life and fuller" demanded by the *Zeit-Geist*.

\* *Stones of Venice*, vol. ii. p. 103.

The eyes of Government being awakened to a sense of the desirability of promoting emulation and endeavour in the production of better designs for painted glass, in 1864 it offered the following inducements to the "artists of all nations" to compete :

"1. The Lords of the Committee of Council on Education desire to obtain for South Kensington Museum a design for a stained-glass window, having a northern light, with a semi-circular head, and of the following dimensions ; viz., 18 ft. 9 ins. high to crown of arch, by 11 ft. wide.

"2. The window may be seen on a staircase at the north-west corner of the Great Northern Court. The architectural decorations of the staircase will be of an Italian Renaissance character. The subject of the design is furnished by the 38th chapter of Ecclesiasticus, verse 24 to the end of the chapter.

"3. The subject of the design is to be on the scale of one inch to the foot and coloured. It is to be accompanied by a full-size cartoon of the design of a sufficient portion to show the execution, and a specimen of a portion of the design executed in glass, of the full size.

"4. The competition is open to the artists of all nations.

"5. A sum of £40 will be awarded for the design which appears to be most suitable, and a sum of £20 for the next best design.

"6. The judges will be instructed to award the

prizes to the designs solely upon artistic merits, without reference to the probable cost of execution.

“7. Each design must be accompanied by a sealed tender, stating the cost at which the design can be executed, the time the execution is likely to take, and the name and address of the artist.

“8. The designs and tenders must be sent to the South Kensington Museum on or before the 1st of May, 1865.

“9. The names of the judges will be published hereafter.

“10. The designs to which the prizes are awarded will become the property of the Department, which, however, does not bind itself to execute either of them.

*“By order of the Committee of Council on Education.”*

The munificence of the British Government in its patronage of art, was, in this instance, truly extraordinary; it sought to obtain a design for a large window for the sum of £40 and £20, bargaining that the design should become its property.

As the measure of fame to be gained in this competition could hardly have proved stimulus enough to induce artists to compete, let us hope that the delights of emulation, and pleasure in their work, provided both stimulus and recompense.

In October, 1864, glass painters lost a patron, a helper, and a friend, in Mr. Winston. In the year following his death his drawings were shown by the



Arundel Society, and are now, I believe, in the possession of the British Museum.

In the London International Exhibition of 1873 there was some painted glass exhibited—enough, I think, to prove that the art was progressing, though none of the names of the best-known firms of glass painters appear in the catalogue.\*

I have lately seen some glass I much admired in the little Church of St. James, Westmoreland Street, filling the six windows nearest the east on the north and south sides of the gallery. Each window contains a single large-sized figure in the Renaissance style, draped principally in white—colour only used as a precious thing where the folds of drapery show its linings, or in borders. The figures stand under alcoves of Italian architecture, against backgrounds of carefully-drawn green foliage of oranges, fruit gleaming amongst the leaves. At Christ Church, Oxford, are two beautiful windows of modern glass; or at least I thought them beautiful. One is to the memory of an officer who died in the Crimea. They are both windows of three lights, and contain in each light a

\* The exhibitors were—P. De Craene: The Virgin Mary and the Infant Jesus, style of the thirteenth century. A. De Keghel: "Give drink to those who are thirsty," and "The servant Eleazar ran to meet Rebecca," &c. (Gen. xxv. 17, 18.) Morris and Co.: Window executed for St. Peter's College, Cambridge. J. H. Westlake. Lavers, Barraud, and Westlake. S. J. Nicholl and C. Rossiter: Memorial window to Bishops Hatchard and Huxtable, for the cathedral, Mauritius. Cox and Sons. W. Von Swerfschkoff, Bavaria: Window after a design by E. Ewald, of Berlin. G. A. Gibbs: Painted window.



figure in white, or nearly in white, standing against a foliage of dark blue-green. All the figures have a nimbus of red flame-colour. In very different style, but bearing testimony to the thought and art-feeling bestowed upon its composition, is a window erected by Morris, Marshall, and Faulkner in the beautiful little church of Lyndhurst, Hants. As is usual with the glass paintings by this firm, a great deal of olive-green glass is used. The accessories are drawn with minuteness and care. The subject is, Heavenly Jerusalem. Some idea of the archaic manner of the design will be given by saying it was drawn by Mr. Burne Jones, the painter of the "Angels of the Creation," and "Le Chant d'Amour."

There is a specimen of glass by Morris and Co. in Kensington Museum, and also one of most minutely finished work, in which enamel colours are freely used, by Lavers, Barraud, and Co.

Clayton and Bell's windows can be immediately distinguished, upon first entering a church, from the peculiar toning of the lower range of tints. Raw, unpleasant contrasts of colour never hurt the eye in any of their compositions. They are, I think, well represented in the Keble memorial window in St. Peter's Church, Bournemouth. My preference for Hardman's glass is but a matter of individual taste. Some beautiful windows by Hardman have lately been put up in the cathedral at Gloucester, in the chapel painted in fresco by Mr. Gambier Parry, and elsewhere.

Gloucester Cathedral offers no mean advantages for observing both the merits and errors of glass painters, as works by a variety of artists may there be observed on. I noticed windows by Wailes, of Newcastle; Clayton and Bell; Hardman; Warrington; Bell, of Bristol; Ward and Hughes; Preedy, of London; Ballantyne, of Edinburgh; Powell, of White Friars.

I believe attainment to some degree of merit in glass painting to be more within the reach of an amateur artist than it is in most other kinds of painting, because so much is dependent upon taste and judgment; and because a considerable degree of dexterity in manipulation may be acquired without the long training and great amount of time that *must* be devoted to the accomplishment of good, finished work in the higher branches of art. I think it is within scope of amateur art to execute glass paintings that may really embellish village churches and school-rooms; the difference between amateur and professional art being, that the professed artist has, or ought to have, laid a firm foundation upon which he is to build his life-work, while the amateur has only laid a slight foundation, with a view to the filling up of occasional hours with amusing and pleasant occupation, and is but too apt to entertain an amount of self-satisfaction about his work quite unwarranted by its quality, if it is a little in advance of the work of fellow-amateurs. This self-satisfaction in bad work is preclusive of all advancement. There can be no

question as to whether amateurs are able to do work they may be quite satisfied with ; the question is, whether they, with imperfect training and imperfectly-developed power, can do anything at all of good work to which merit may be awarded in the same "standard" as professional work.

In the higher branches of art, it is very rarely that amateur and professional achievements stand on the same level ; but I think that many amateurs have enough executive ability to learn to paint on glass, and by so doing might turn their love of the practice of art into a useful and pleasurable channel, through which they would reap a rich reward for their trouble and exertions, by knowing that their works may give pleasure to both their poor and rich neighbours, while they impart new beauty to a temple of God.

An educated and highly cultured amateur may be superior to the professional artist in feeling and taste, but he must spare no pains to gain the needful expressional power. Feeling and taste cannot be exemplified, unless there is mastery over the language he desires to express himself in. It is true we may sometimes gather the meaning of thought conveyed to us in imperfect language, but how much more beautiful and expressive is noble thought conveyed to us in noble language. If we try to express ourselves in art, "it is wise to take care that in our hands it is as noble as we can make it."\* The same

\* Ruskin.

great writer on art says, "I perceive a tendency among some of the more thoughtful critics of the day to forget that the business of a painter is *to paint*, and so altogether to despise those men—Veronese and Rubens, for instance—who were painters *par excellence*, and in whom the expressional qualities are subordinate. Now it is well when we have strong moral or poetical feeling manifested in painting to mark this as the best part of the work; but it is not well to consider as a thing of small account the painter's language in which that feeling is conveyed; for if that language be not good and lovely, the man may indeed be a just moralist, or a great poet, but he is not a painter, and it is wrong of him to paint." \*

With his words I conclude these pages. I had at one time meant to have ended with a chapter on the practical part of glass painting, concerning which I wrote some short papers for *The Bazaar* some time ago, which the editor of that paper kindly gave me permission to use; but finding they are about to be reprinted in a small volume entitled *Artistic Amusements*, I forbear to do so; moreover any person desiring to become acquainted with the practice of glass painting, can easily possess themselves of two valuable little books translated from the German of Dr. M. A. Gessart and Emanuel Fromberg, published by Virtue and Co.

\* *Stones of Venice*. Ruskin.









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